

HUMPTY-DUMPTY

By

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SCENES

Prologue		Tabs
Scene 1	The Kingdom of Omelette	Full set
2	An Ante-room in the Palace	Tabs or front cloth
3	The Palace Lawns	Full set
4	The City Wall	Tabs or front cloth
5	Dollyøs Cottage	Full set
6	The Valley of Desolation	Tabs or front cloth
7	The Kingdom of Snowland	Full set

Interval

8	The Palace Lawns	Full set
9	The North Tower of the Palace	Tabs or front cloth
10	The Throne Room	Full set
11	A Dungeon in the Palace	Tabs or front cloth
12	Inside the Witchøs Lair	Full set
13	Outside -The Pickled Eggø	Tabs
14	The Royal Wedding (The Palace Lawns)	Full set

CHARACTERS

Immortals

The Snow Fairy

Virago, the Wicked Witch (can be man or woman)

Mortals

King Eggwhite of Omelette

Princess Julia (his daughter)

Captain Paul (of the King's Guard)

Humpty-Dumpty (to be played by talented youngster of short stature)

Sir Bertram Buff-Orpington (The King's Chamberlain)

Dolly Dazzler (The Palace Charlady)

Bobby Dazzler (her son)

Ensemble: Singing Girls
Singing Men

Dancing Girls

Kiddies Chorus

Music Cues

Overture (*with house curtains closed*) (1)

Prologue

(*House curtains open towards end of overture to reveal tabs. Overture finishes and Humpty-Dumpty musical sequence starts, finishing on tremolo as one of Kiddies chorus as Page appears with scroll. Unrolls it and recites*) (2)

Page (*Reads*) Humpty-Dumpty sat on a wall
 Humpty-Dumpty had a great fall
 All the Kings horses and all the Kings men
 Couldn't put Humpty together again.

(*As Page exits drum roll on tymps building to start of music cue Tabs open to three quarters to reveal high castellated wall with rostrum immediately behind it, along which dancers as Kings Men jog in line and appear to ride across on horseback in single file. Last to ride across is Capt. Paul. They jog across in time to the music "The Kings Horses". No special backing for this sequence is required. Either use scenery for Scene 1 or darkness. After Paul has disappeared from view tabs close and music stops on crash, discord and blackout. Green follow spot immediately picks out the Witch entering. Virago laughs fiendishly, with spread apart arms. Her make-up is grotesque with hooked nose, long claw fingernails. Conventional witch costume. Witch music begins.*) (3)

Virago Disaster I bring to all mortals. Disaster I have sworn to bring to the Kingdom of Omelette. That Kingdom shall one day belong to me ó and wickedness shall reign. Thus far my evil powers have failed. I blame the egg Humpty-Dumpty. For 200 years this accursed egg has been on the city wall and for 200 years the land has enjoyed happiness, peace and prosperity. Legend has it that, should the egg fall and break, ruin and misery will spread throughout the kingdom. The egg shall fall and I shall seize the kingdom and the crown. Powerless I may be to topple the egg and yet I shall succeed. Forces of nature shall do my work for me. The storm now brewing in the west ó Icy winds passing to the North ó gales approaching from the East ó all these I shall call, gather together, and mould into a storm of such ferocity the likes of which mortals have never known.

Haa Haaaa!!!! Thus shall the egg fall and break. Thus shall I bring havoc and destruction. The Kingdom shall be mine. Haa Haaaa!!!

(*Cavorts across the stage as Witch music builds then suddenly runs across stage to exit screaming at opposite side*)

(*Thunder clap and blackout*)

Scene 1

Full set

The Kingdom of Omelette

(The egg is clearly visible on the wall upstage. It is a cut-out which can be rocked later from upstage of wall. To one side of it is blank noticeboard. Bright opening number with Ensemble as villagers, townspeople etc. Theme of number – ‘Great to be alive, wonderful world, happy land’. (5)

(The following lines can be taken by girls or men in turn as selected)

Girl What a wonderful day to be alive.

Girl And what a wonderful place to live in.

Girl Aren't we the luckiest people in the world? Fifty-one weeks holiday a year.

Girl No Monday mornings.

Girl Three pay days a week.

Girl And a birthday party every Thursday.

Girl The king says we owe our good fortune to the egg that sits on the wall.

Girl It's our lucky charm.

Girl Three cheers for the egg.

(They all give three cheers)

Girl Hey, girls. Look who's coming.

All Who?

Girl The keeper of the King's eggs ó Bobby Dazzler!

(Enter Bobby on bike with egg trays piled very high on basket in front. Pile sways as he pedals on. He circles round and downstage making eggs sway over towards audience. He circles again and rides off. All this to play-on music. Use same number to finish sequence. After exit, music cuts. Crash off stage. Re-enter Bobby walking on with two egg trays only.) (6)

Girl What happened to the rest of the eggs?

Bobby I've just scrambled 'em.

Girl How did you come to be appointed keeper of the King's eggs?

Bobby I'm an eggspert.

- Girl But how were you chosen?
 Bobby I had to pass an eggsamination.
- Girl Did you get good marks?
 Bobby Eggsceptional and I don't eggsaggerate.
- Girl Do you find the job interesting?
 Bobby Eggstremely. It's eggsciting and eggsillarating but in my eggspereience it's also eggsacting and eggshausting.
- Girl Can't you say anything without an egg in it?
 Bobby Yes.
- Girl What?
 Bobby Bacon and tomato. *(Pause)* For eggssample.
- Girl Eggscuse me.
 Bobby Yes?
- Girl We're going on an eggspensive eggscursion eggsploing eggstraordinary and eggssquisite Eggseter.
 Bobby There's only one thing for you to do then.
- All What?
 Bobby Eggsit.
- (Ensemble laughs and exits)*
- Bobby *(Suddenly notices audience)* Hello! I hadn't noticed you lot. Hello kids. I'm Bobby Dazzler. I expect you know who you are. I like children especially with mushy peas and chips. No, I don't mean that. I like to be friends with everybody, so whenever I come on I'm going to shout Hello kids, and I want you to shout back Hello Bobby! Will you? Will you? Look we'll have to practise. *(They do so)* That wasn't very good. Trouble is, it's the big kids the Mums and Dads and Grandmas and Grandads who aren't making enough noise. Kids nudge them with your elbows. Tell them to make more noise. We'll try again. *(They do so)* That's better. Now remember every time I come on and if I forget, you shout first. They're lovely eggs are these you know. The hens will tell you they come in four sizes, small, medium large and Oohh! that hurt! I could do with a notice if I'm going to sell any eggs. *(Turns, sees blank Notice Board)*. Well, well, well. The Royal Notice Board. How uneggpected. *(Writes on it with a thick marker)* Fresh Laid Eggs Sold Here. Now all we want are some customers.

(Kiddies chorus rush on stage up to Bobby. Distribute Kids' lines according to capability)

Kids Hello, Bobby.

Bobby Hello, Kids.

Kiddie What are you doing?

Bobby I~~am~~ trying to sell these eggs, but I~~am~~ not doing very well.

Kiddie Men are useless.

Bobby Just remember. It~~is~~ the cock that croweth.

Kiddie Yes, but it~~is~~ the hen that delivereth the goods.

Bobby We~~ell~~ have to think. Let~~us~~ all have a good think. You know what a think is?

Kiddie *(Lisping)* Yes. It~~is~~ what you wash you hands and face in.

Bobby You go and play on a busy street.

Kiddie *(Slapping Bobby on back)* I~~ove~~ got it.

Bobby Yes, and you~~ove~~ killed it.

Kiddie That notice takes too long to read.

Bobby What do you mean?

Kiddie There~~is~~ too many words. Cross the last one out.

Bobby ~~Here~~?

Kiddie Yes, everyone knows you~~are~~ here. You~~are~~ not somewhere else. Cross it out.

Bobby Cross it out?

Kiddie Cross it out. *(Bobby does so)* ~~Fresh Laid Eggs Sold~~ *(Reading)*

Bobby What~~is~~ wrong with that?

Kiddie The customers know you~~are~~ not giving the eggs away. You don~~t~~ need the word ~~sold~~.

Bobby Don~~t~~ I?

Kiddie No. Cross it out. *(He does so)*

Kiddie That~~is~~ a stupid word.

- Bobby Which one of the three?
- Kiddie øLaidø.
- Bobby Why?
- Kiddie Everyone knows theyøve been laid. They donø grow on trees.
- Bobby *(Looks at Kiddie and beats her to it.)* Cross it out! *(Does so)* øFresh Eggsø.
- Kiddie You donø need the word eggs.
- Bobby Why not?
- Kiddie Anyone can see theyøre eggs by the shape.
- All Cross it out. *(Does so)*
- Kiddie Fresh! *(Pointing to one word left)*
- Bobby Yes.
- Kiddie How can you be sure theyøre fresh?
- Bobby *(Picking up egg)* You can tell a fresh egg by the shell. *(Accidentally squeezes it and it breaks).*
- Kiddies And you can tell a bad egg by the smell. *(They hold their noses. Kids all laugh and run off. Fanfare of trumpets as all chorus except Kids rush on excitedly)* (7)
- Bobby Hey, whatø happening?
- Girl His Majesty must be coming this way. Here is the Kingø Chamberlain, Sir Bertram Buff øOrpington. *(Enter Sir)*
- Sir Silence ø or in the words of our worthy Poet Laureate ø Hush! His Imperial Majesty ø King Eggwhite of Omelette. Defender of the Faithless, Order of the Bath, Disorder of any ladies garter, Baron of Ideas and Commander of the Order of St Michael, St Marks and St Spencers. *(Enter King to second fanfare)* (8)
- King Morning subjects.
- All Good morning your Majesty.
- Bobby Morning cock.
- King Morning cock! How should you address me?
- Bobby Well it depends where you want me to send you.

- King Bobby Dazzler, why must you always say good morning five minutes later than everybody else?
- Bobby I got up five minutes later than everybody else.
- King Why do I employ you as keeper of the King's egg? Sometimes I ask myself that question.
- Bobby I'd bet you get a funny answer.
- King In those five minutes while you're still in bed, the egg might have fallen off the wall. Then what would you do?
- Bobby Fry it for breakfast. *(All laugh)*
- King Silence, I won't be laughed at by my objects.
- Sir Subjects you fool.
- King I won't be laughed at by my subjects you fool. Go on to all of you. Back to work. *(All exit except King, Sir and Bobby)*
- King As for you Dazzler. Clear off and take these things with you.
- Sir Or in the words of our worthy Prime Minister to 'Op'it.
- Bobby Now then Bertie. Don't get shirty. *(Bobby throws an egg tray with dummy eggs at Sir. Sir retaliates by taking off his hat and aiming a blow at Bobby. Bobby dodges and swings round nearly knocking egg off wall.)*
- King Be careful both of you. You nearly had the egg off the wall. Then you, and you alone would have been to blame if our prosperous land had gone to rack and ruin. *(Said like a politician speaking)*
- Bobby Hear, hear, vote for Gordon Brown. *(or other politician in the news. Exit Bobby)*
- King Now, Bertram. Have you brought me a report on the nation's finances?
- Sir Your Majesty. The Royal Mint's working overtime. The Foreign Secretary's lighting his cigars with five-pound notes and the Tax Collector's propping open his bathroom window with fifty pence pieces. In other words, we're in the money. Up to the neck in lovely, lovely lolly.
- King Excellent. It's high time I had an increase in my Saturday spending money. I must arrange an appointment with the Chancellor of the Exchuckyegg. Bertram, are you listening? *(Sir is looking off stage)*
- Sir Sire, Her Highness the Princess Julia approacheth.

King What is she doing wandering about on her own? Whither does she wander I wonder?

Sir Hither and thither?

King To and fro?

Sir Up and down?

King Round and about?

Sir Now and then?

King Oh, shut up. Letø find out. Julia. Julia, my darling. (*Play on. Enter Julia*) (9)

Julia Good morning, Daddy. Good morning Bertram.

King My dear, have you forgotten what I told you? At all times you should be attended by two ladies-in-waiting.

Julia I can take care of myself, Daddy.

King Iød far rather you were taken care of by someone else. Bertram escort the Princess back to the palace.

Julia May I first of all watch the Changing of the Guard?

King Alright my dear, but donø be too long. (*Exit King*)

Julia Thereø no need to wait Bertram. I shall return on my own.

Sir Iøve no wish to be awkward your Highness ø

Julia Then donø. Otherwise I shall tell Daddy who came down to breakfast early this morning and ate all the Rice Krispies.

Sir (*Down on his knees*) Have mercy your Highness. Thatø as much as my job is worth.

Julia You wonø have a job unless you leave me here alone.

Sir Very well your Highness. In the words of our worthy Minister of Sport and Recreation ø You win. (*Exit Sir. Off stage Captain Paul is heard giving commands*)

Paul øFall in the Guard for inspectionö Guard, Attention.

Julia The changing of the guard. I wonder if I shall see that handsome new Captain.

Paul (*Off stage*) Squad by the left quick march.

(Enter Paul and Dancers as guards to military play on. Music stops. Guards are in line. They carry rifles) (10)

Paul Halt ó Left turn ó Order Arms. *(Paul inspects them. As he turns to walk back he sees Julia who has moved down stage slightly. He goes over and salutes her. The eyes of the soldiers follow him. He turns and issues command.)* Eyes Front ó Slope Arms ó Right turn ó Carry on Lieutenant.

Lt. By the left, quick march. *(Exit Dancers. During the above each movement of the soldiers is done with a little added change – step – tap style. Play off guards.)* (11)

Paul Good day, your highness.

Julia Good day, Captain.

Paul I hardly thought to find you here alone, Princess. May I be of any assistance? Do you require an escort?

Julia An escort?

Paul Back to the palace.

Julia Captain, I should remind you that we have not been formally introduced.

Paul My apologies your Highness. I am Captain Paul of the Kings Guard, sworn to serve and defend with my life the King and all he holds dear.

Julia Tell me Captain Paul, do your duties extend to passing the time of day with the King's daughter?

Paul There are times Princess, when duty becomes a pleasure.

Julia And there are times Captain, when I wish I were not a Princess.

Paul Perhaps for a moment we could forget that I am just a Captain and you a Princess.

Julia And imagine that we were just two ordinary people.

(Cue for duet. Paul and Princess) (12)

Paul *(Looking aside and taking his chance)* If by chance we should meet again your Highness, do you think you could forget you are a Princess?

Julia *(Laughs and trips off to exit)* Perhaps. *(Julia offers hand which Paul brushes with his lips)* We shall see. *(She exits).*

Paul I wonder ó is it too much to hope that I might meet and talk once again with the Princess. The King would rightly regard me as but a humble Captain. Somehow

this humble Captain must find a way of proving himself worthy in the eyes of both of them. *(Exit)*

(A Storm builds to music and effects. Entrances and exits of ensemble in two's and three's. The sky goes red and dark, lightning flashes. Thunder rolls, people rush to their homes – lightning, thunder and screaming become more severe with appropriate music and wind starts screaming and blowing things across the stage. When the storm is at its peak Virago enters by leaping from a height with a broomstick to the sound of a loud thunderclap. The stage is empty when Virago enters). (13)

Virago See, the elements have obeyed my command. Soon the storm will reach its full fury. Lightning will strike, the egg shall fall and I shall claim the King's crown. *(Virago half turns to face egg and appears to hypnotise and cast a spell on it. As she sways from side to side with arms outstretched cackling and laughing, egg on wall begins to rock and move in time to her swaying. Her laugh reaches a crescendo)*

Virago By the eyes of a toad and the legs of a frog
By the slime from the deepest and foulest bog.
By poison from fangs of the green speckled snake
I swear you shall rock, you shall fall, you shall break.

(Lightning, loud thunderclap, egg starts to fall. Blackout during which egg is struck and substitute egg in two halves is set. Music stops playing. Virago is heard laughing into the distance as she exits. Incidental music starts softly to calm after storm. The lights slowly restore to sunshine to reveal the egg broken in half with both halves on the ground. Humpty costumed in yellow is sitting between the two halves rubbing his head. He looks round in bewilderment and gets up slowly wandering round the stage. Music stops as he speaks). (14)

Humpty Where am I? Who am I? What am I?

(Enter Fairy to incidental music) (15)

Fairy Greetings, Humpty-Dumpty.

Humpty Is that my name? What am I doing here? And who are you?

Fairy I am your good fairy, I come to help you. I have been sent from the Kingdom of Snowland to help the people of Omelette surmount the troubles which lie ahead of them. But especially to help you, Humpty-Dumpty, for you are new to the world.

Humpty *(Bowing uncertainly)* I don't understand. Tell me what's happened. Tell me how I came to be here.

Fairy The egg that lies here has been your home for over 200 years. Now the egg is broken and you are free to live as a human being. You will not find this easy Humpty-Dumpty. To help you I shall grant you three wishes. Use them wisely

and you will bring happiness to many. Use them foolishly and you will have wasted your life. (*Exit Fairy*)

Humpty Three wishes. Oh what fun. What shall I wish for first. I know. I wish ó no, I don't. I'll save my wish and use my wishes wisely like the good fairy told me.

(Enter excitedly Ensemble. They notice the egg and crowd round it talking. Humpty is ignored. Enter King and Sir Bertram)

King Wha-wha-wha-what's happened? (*Not noticing egg or Humpty*) Oh shut them up Bertram.

Sir Silence! (*All quiet*)

1st Girl Your Majesty -----)

2nd Girl Sire -----) (*Bursting in suddenly on one another*)

3rd Girl The Egg -----)

King Now then. One at a time.

1st Man Your Majesty. The egg -----

King (*Fondly*) The Egg. (*Suspecting something has happened*) The Egg!!!! Don't tell me. Something's happened. (*Turns and sees the egg on the ground*) Bertram. The egg, the egg is broken. How did it happen?

Sir Perhaps it fell.

King Of course it fell you fool. Don't you realise this means ruin for us all. RUIN. Unless we do something quickly. Call my men. The egg must be repaired.

Sir Call the King's men. (*One of two ensemble dash off to do so*)

Humpty Your Majesty. (*Trying to explain*)

King (*Pushing him to one side*) Out of my way boy. (*Enter dancers as King's men. Play traditional 'Humpty-Dumpty' nursery rhyme music in busy tempo (16) They rush to work with King and Sir, both miming instructions and ensemble watching excitedly, but the egg's two halves remain apart. Humpty bobs about trying to get a look in*)

Sir It's hopeless. The egg is so fragile. All the King's horses and all the King's men couldn't put the egg together again.

(Clap of thunder, lightning, flash and blackout. Virago heard laughing. Siren whistle. Lights up to full. The King's crown has vanished from his head. Everyone confused by latest happening but no one notices that crown is missing)

King What on earth ó Bertram, do you find it draughty?

- Sir *(Shakes head then notices crown has gone)* Your Majesty. The crown ó
- King The crown. What about it? *(Feels for his crown)* My crown. It's gone.
- All The crown has gone! *(ad lib)*
- King Don't just stand there everyone. A crown can't disappear just like that. Start looking for it.
- (Very short musical mime sequence looking for the crown with King and Sir organising operations. The Ensemble helps and hinders this search. Different members of ensemble enter and are 'searched' e.g. someone enters with a barrow – lift cover and search it – look in shopping bag – coalman's sacks etc. – Humpty tries to see what is going on but everyone pushes him aside.)*
- King Now come on, empty your pockets. Somebody's got it ó Somebody's stolen my crown. *(Enter Bobby)*
- Bobby Hello kids. *(To audience)* I say Kingy.
- King Don't call me Kingy.
- Bobby All right Kingy. What's to do?
- King Dare you ask?
- Bobby Yes. What's to do?
- King As keeper of the King's egg, you should know. It's fallen off the wall. Now everything's going wrong. My crown's disappeared. That's what's to do.
- Sir *(Pointing at Bobby)* It's all your fault.
- Bobby I've got one excuse.
- King What?
- Bobby I'm gormless.
- Sir *(Pointing to King)* And he's crownless.
- King *(Pointing to Bobby)* Are you're jobless.
- Bobby In that case, I don't mind working overtime.
- King And I've no time to waste. Search the whole town. These are my orders. *(Reprise search music. Mime orders to King's men and townspeople. King and Sir and everyone except Humpty and Bobby exit. Bobby has still not noticed Humpty)*

(18)

Humpty *(Exasperated by now and mystified at everything. Takes the stage)* Eh, you. What about me?

Bobby I'm seeing things. I should never have had that second wine gum.

Humpty Listen to me thickhead. Everybody's ignoring me.

Bobby Well, who are you?

Humpty I'm Humpty-Dumpty. I'm 200 years old.

Bobby You're a bit small for your age.

Humpty How can you be so stupid?

Bobby It's not easy, I'll tell you that.

Humpty I've been in the egg for 200 years.

Bobby You were born 200 years ago?

Humpty Yes, when were you born?

Bobby I don't know, but my mam says I was born upside down 'cos my nose runs and my feet smell.

Humpty Well now I've come out of the egg I don't know what to do.

Bobby *(Getting audience to sympathise)* Aw!

Humpty I don't know where I am.

Bobby Aw!

Humpty And I don't know where to go.

Bobby Aw! Tell you what 'o come round home with me.

Humpty What's a home?

Bobby What's a home? Well, it's a 'o well, me and my mother have one.

Humpty What's a mother?

Bobby *(Amazed)* Don't you know what a mother is? A mother's a - - She's a kind of a 'o a mother - --Well, a mother's lovely 'o Haven't you got a mother?

Humpty *(Subdued)* No, I don't think so.

Bobby *(Laughing)* Ha! Ha! He hasn't got a mother.

- Humpty *(Annoyed)* Well ó Iðl soon have one, youðl see. Iðl soon have a mother, youðl see. Iðl wish for one.
- Bobby I hope you get one.
- Humpty I will, youðl see. Iðl use my first wish. I wish ó I wish I had a mother.
- (Thunderclap, flash, blackout, music chord. Lights up to full to disclose (19) Dolly now standing on stage – smiling, she carries sweeping brush and duster in apron pocket).*
- Humpty *(Rushing across to her)* Mother!
- Dolly Ye ó *(Smile freezes. She looks away from Humpty to see who he may be talking to and realises it is herself)* ó whose mother?
- Humpty You~~are~~ my mother.
- Dolly Am I? *(Puzzled)* Well you forget. *(Shakes head)*
- Bobby She can~~t~~ be your mother, she~~s~~ my mother ó aren~~t~~ you Mam? *(Cosying up to her)*
- Dolly *(Putting arm round him – his head on her shoulder)* Yes love. *(Then she slaps his face and changes her tone)* Shut up! *(Pushes Bobby away then speaking to Humpty)* Who are you?
- Humpty I~~m~~ Humpty-Dumpty and I hadn~~t~~ got a mother so I wished for one.
- Bobby The egg~~s~~ fallen off the wall and he~~s~~ come out of it.
- Dolly I see! Well ó if I~~m~~ going to be your mother youðl have to do as you~~are~~ told.
- Bobby Thatðl make one of us.
- Dolly Hold your tongue. Youðl both have to get used to sharing me. Half and half.
- Bobby Which half am I going to get?
- Humpty Iðl have the top half. *(Bobby reacts realising which half is his)*
- Dolly Oh, I am thirsty. One of you fetch me a glass of water. *(Bobby and Humpty stand still)* Go on Bobby.
- Bobby It~~s~~ not my half that~~s~~ thirsty.
- Dolly Right, now come on. It~~s~~ time we went home.
- Humpty You~~ve~~ still not told me. What is a home?
- Bobby Now, don~~t~~ start that again. Just listen.

(Number 'That's my Idea of Home Sweet Home' type. All three exit at end of number.) (20)

(Fanfare for entrance of Sir Bertram. Enter Ensemble) (21)

Sir Citizens of Omelette. In this our hour of peril, your King wishes to speak to you. His Majesty King Eggwhite of Omelette.

(Fanfare which trails off and ends in a note of disrespect. Ensemble takes no notice of King who enters followed by Julia) (21A)

King My loyal subjects ó *(He fails to attract attention)* My good people ó look at ÷em Julia, since Iøve lost my crown they simply donøt take any notice of me. Bertram, somethingø got to be done and done quickly. Iøll try again. My friends, as you are only too well aware something disastrous has ó *(Clicks fingers)*

Sir - happened.

King The egg has fallen off the wall and furthermore my crown has ó *(Clicks fingers)*

Sir Disappeared.

King I make this offer. To anyone who finds the crown and returns it to me, I will give a reward of ó *(Clicks fingers)*

Sir Five hundred gold pieces.

King Here, just a minute, thatø a bit generous.

All What!

1st Man Is that all?

King Ah! I have an idea. In addition, the man who finds the crown will also be given the hand of Princess Julia in marriage. *(Ensemble talk excitedly. Julia is furious)*

Julia Really Daddy, how could you?

King My child, I must recover the crown, itø the only way to save the Kingdom.

Julia But what about me? Have you considered my feelings at all?

King Youøll be all right Julia. Some handsome young officer may very well be the one who finds the crown and claims the reward ó and you.

Julia *(Angrily)* Claim me! *(A thought strikes her)* He might, mightnøt he. Daddy youøve given me a wonderful idea. *(Kisses King and exits)*

King Julia where are you going? Sheø gone. Even my own daughter ignores me. Itø no use. The crown is the symbol of authority and Iøve no authority without the

crown. I make one last appeal to everyone. Find the crown, the reward is yours and the peace and prosperity of our land will be restored. (*Exit King and Sir*)

(*Ensemble number – ‘Blue Skies Round the Corner’ type*) (22)

FADE TO BLACKOUT

CLOSE TABS OR DROP IN FRONT CLOTH

Scene 2

Tabs or front cloth

An Ante-Room in the Palace

(Lights up at start of opening number Kiddies "The King isn't King Anymore" – see (23) writers -. The routine consists of Kiddies dressed as servants, whose discipline has gone since the King lost his crown. Enter King and Sir)

King Now what's all this? What are all these servants doing here?

Sir Stable boy, you should be in the stable. Parlour maid, you should be in the parlour. Kitchen boy, you should be in the kitchen.

King *(To kitchen boy)* By the way kitchen boy, what's in the soup today?

1st Kiddie You are. You've lost your crown.

(Exit all Kiddies laughing. Play-off reprise opening number) (24)

King Bertram, even the servants are laughing at me now. Without my crown I'm just getting nowhere.

Sir Sire, if you want to get ahead get a hat.

King A good idea. Send for the local Hatters.

Sir I've already done so. They await without.

King I'm more interested in what they await with. Send them in.

Sir Madame Dazzler & principal of the Hatters, Dazzler and Co. Madame Dazzler &

Dolly *(Enter Dolly) & Co. (Enter Bobby and Humpty carrying hat boxes) Co., put them down there. (Bobby and Humpty drop hat boxes)*

Bobby *(To audience)* Hello kids.

Audience Hello, Bobby.

King If you can find me a satisfactory replacement for my crown I'll give you a Royal Appointment.

Dolly Right, back row of the Picture House. See you inside. Co. & hat size.

Bobby *(Takes tape measure and measures King's head)* Ten and a half.

Bobby and Humpty Big head.

Humpty *(Taking hat from box)* That'll fit. *(Gives it to Dolly)*

- Bobby How do you know?
- Humpty It's King size. *(During the following Humpty and Bobby are occupied handing hats to Dolly who now tries a variety of hats, ill fitting and unsuitable men's and women's on King's head, e.g. Football supporters, very large bowler, cloth cap, hat with dreadlocks, trilby, Russian hat, baseball cap, night-cap, brimmed hat with bobbles, deer-stalker, bonnet, pill-box etc. Hats produced from box passed along and placed on King's head. Dialogue – "Not quite right...No, don't like it ---" Speed quickens with each succeeding hat. King deciding almost immediately he doesn't like a hat until eventually they are barely put on his head. During this quick sequence Bobby offers an empty box instead of a hat)*
- Dolly That's a box, you fool. *(Eventually a tall top hat with no lid on it and edge serrated to suggest a crown, is passed along line but not put on King's head)*
That's no good, you won't like that. *(They are passing it back)*
- King Wait a minute, let me try that one. *(Does so)*
- Dolly Your Majesty, you're quite right.
- King Bertram, I like it. Bertram, I'll have it. How much for this stovepipe hat?
- Dolly Fourteen pounds and we'll come and sweep it every spring.
- King It's wonderful, the next best thing to a crown. Bertram, give them an I.O.U.
That's the next best thing to money. *(He exits).*
- Dolly Never mind an I.O.U. Our terms are C.O.D.
- Sir C.O.D?
- Dolly Cash over to Dolly.
- Sir Oh, very well, here you are. W.A.R.O. ó what a rip off. *(Gives them money)*
- Humpty Can I share the money out?
- Bobby Wait a minute, can you count?
- Humpty Course I can. Five and five are eleven.
- Bobby That's all right then.
- Dolly Share that twelve pounds out, so we all get the same.
- Humpty *(Does so)* One for you, one for me. *(To Dolly)* One for you, one for me. *(To Bobby)* *(This is repeated so that Humpty gets £6 and Bobby and Dolly get £3 each)*
So that's six for me and six for you two. Shall I carry the boxes outside? *(He exits with some boxes).*

Bobby Just a minute, I've only got three pounds.

Dolly So have I. We've been done. That means he must have six.

Bobby I'dl scramble him and serve him on toast.

Dolly Never mind, love, would you like a chance to win my three pounds?

Bobby How?

Dolly Listen, I'dl bet you three pounds you're not here.

Bobby You'dl bet me three pounds that I'm not here?

Dolly Right.

Bobby You're on. Put your money down.

Dolly Right, now you're not in Leeds, are you?

Bobby No.

Dolly You're not in Manchester are you?

Bobby No.

Dolly You're not in Birmingham?

Bobby No.

Dolly So if you're not in Leeds and you're not in Manchester and you're not in Birmingham, you must be somewhere else.

Bobby Correct.

Dolly And if you're somewhere else, you're not here. *(Picks up money)*

Bobby But I've got nothing now.

Dolly Never mind. Borrow my six pounds and have a bet with Humpty.

Humpty *(Enter Humpty)* I'm back.

Bobby Oh no, you're not.

Humpty What do you mean I'm not. I'm here.

Bobby Oh no, you're not here.

Humpty I am. It's me, Humpty-Dumpty. *(Makes silly noise)* Can't you hear me? I'm here.

Bobby You're not.

- Humpty I'd bet you I am.
- Bobby *(Creases himself and winks at Dolly)* Right. If you're going to bet your money put it down. I'd bet you you're not here.
- Humpty You're on. Six pounds.
(Bobby works gag on Humpty as before. Finishing with -)
- Bobby And if you're somewhere else, you're not here. *(Bends to pick up money but Humpty beats him to it and starts walking off with the money)*
- Bobby Just a minute, that's my money. You've taken my money.
- Humpty No. It couldn't have been me. You've just said I'm not here.
(Exit Dolly and Bobby chasing Humpty off to play-off music) (25)

FADE TO BLACKOUT

AT START OF MUSIC FOR NEXT SCENE, OPEN TABS OR

TAKE OUT FRONT CLOTH

Scene 3

Full set

The Palace Lawns

(Military fanfares to herald large scale Changing of the Guard Military number. (26)

During this the colours are handed over. Captain Paul reviews the lines and there is a precision military display. This features Paul and dancers as guardsmen with ensemble as bystanders watching. Number can be vocal, tap, marching or a combination of all three. Dancers march off after Paul has taken salute. At end of number Paul is left on stage to take final applause. Enter Julia)

Julia Captain Paul.

Paul Your Highness. Any news?

Julia No. A whole day has gone by and there is still no sign of Daddy's crown.

Paul Your Highness ---

Julia No one can hear us, please call me Julia.

Paul Of course. By now the whole city has been searched and searched again. To find the crown it seems we must cast our net further afield.

Julia Who would believe this dreadful thing could happen?

Paul Your Highness ---

Julia Once and for all, let it be understood, when we are alone, you must call me Julia.

Paul I think so much about you ó Julia. I still can't get over the fact that a Princess should make friends with an ordinary Captain of the guard.

Julia A Princess has many acquaintances but at least she may choose her friends.

Paul I can hardly believe it. I shall prove myself worthy of your friendship, worthy maybe of something more. I know you can never again be truly happy until your father's peace of mind is restored. I shall spare no effort to find the crown.

Julia Oh Paul! If only you could be the one to find the crown. There is of course a reward.

Paul What care I for money?

Julia You may care little for money. I should hope you would care very much for the rest of the reward.

Paul The rest of the reward?

- Julia To the man who retrieves the crown, Daddy has promised my hand in marriage.
- Paul Your hand in marriage? The reward shall be mine if I have to search the whole world. *(Duet Paul and Julia who exit at end of number, short reprise of no. 12 (27))*
- (Enter Bobby)*
- Bobby Hello kids.
- Audience Hello, Bobby.
- Bobby *(To audience)* I've just been told there's a magic spot on this ground and if I can find it and stand on it and sing a certain song, I'll get a present. So I'm going to look for it. *(He wanders round stage until he finds marked cross on floor)* Here it is, I've found it. Now I've got to stand on it and sing an old song called 'A Little Bit of Heaven'. I only know the first line, I hope that will do. *(Sings)* A little bit of heaven fell from out the sky one day. *(On the word 'fell' weighted sack on line descends and hits him on head, then goes back from where it came)* Hey, that's not a very nice present. Somebody's mucking about with me. Shall I try it on somebody else? Shall I? *(To kids in audience who respond)*
- King *(Enter King)* Oh dear, Oh dear.
- Bobby What's the matter Kingy?
- King It's this business of my crown. It's getting me down.
- Bobby Don't worry, I've got just the thing to cheer you up.
- King What's that?
- Bobby You see this magic cross on the floor?
- King Yes.
- Bobby Well if you stand on that and sing 'A Little Bit of Heaven' you'll get a present.
- King Really. I must have a go at that.
- Bobby Shall we let him have a go boys and girls? *(Audience shout 'yes')* All right then, this is the magic spot, come and stand on it. *(King does so)*
- King Just here?
- Bobby That's perfect. Now when I say 'go' start to sing. *(King sings – sack descends, hits him and goes back. Bobby exits laughing)*
- King That wasn't very nice. Tell you what, boys and girls, shall I try that on someone else? *(Kids shout 'yes')* I'll get my own back on the next person that comes along. *(Enter Dolly)*
- Dolly Oh look, a man standing by himself. I'll go and stand next to him and see if he likes manure girls. I mean mature girls. *(Stands next to him)* Would you like a date with a young lady who has the complexion of a baby?

- King What ó a baby elephant?
- Dolly There's no need to be personal. If I wasn't such a lady I'd smash you in the gob. Men! I'm fed up.
- King I know just the thing to cheer you up when you're fed up. Let me take you into the Royal Confidence.
- Dolly I've never been in there before. Is there a separate one for ladies?
- King You need to sing. Didn't you hear me running over a song?
- Dolly I thought you were running over a cat.
- King Look, there's a magic cross here and if you stand on it and sing 'A Little Bit of Heaven' you'll get a present.
- Dolly Will I feel better?
- King She'll feel something won't she boys and girls? (*Audience 'yes'*) Shall we let her sing? (*Audience 'yes'*)
- Dolly Right. (*Moves to cross on stage*) I hope you realise I sing like a bird. I've often been taken for a lark in the woods.
- King Let's not go into your private life.
- Dolly I shall ignore that remark and sing. (*She sings. Sack comes down, hits her and returns. King exits laughing*). What a cheek. I've never been so insulted in all my life. Oh, look. Here comes Bobby. Shall I play that trick on him? (*To kids who may respond either way*) Shall I? I will. (*Bobby enters*)
- Bobby Hello, kids.
- Kids Hello, Bobby.
- Dolly I'll get him now. This is my big chance.
- Bobby Hey, what are you rambling on about?
- Dolly I wasn't rambling. As a matter of fact I was standing still, on this cross. This is a magic cross.
- Bobby What, this cross here? (*smiling and winking at audience*)
- Dolly Yes, if you stand on it and sing 'A Little Bit of Heaven' you get a surprise.
- Bobby I won't get a surprise.
- Dolly (*To audience*) Oh, yes you will.
- Bobby (*To audience*) Oh, no I won't. (*Play the audience*)

- Bobby All those who want me to sing put their left hand up. All those who prefer me not to sing put their right hand up. (*Orchestra put hands up on this line – shout ‘us’*) Not you lot. (*To audience*) Trouble with this lot is they didn’t learn their music at the conservatoire ó they learnt it at an abattoir. Now where is this cross?
- Dolly I’ve told you, it’s right here. (*Bobby stands on it*)
- Bobby And I just have to sing?
- Dolly That’s right, you just sing, and you’ll get it.
- Bobby Right, here I go. (*sings “A little bit of heaven fell from the sky one day” on the word “fell” he takes a step forward and sack falls behind him and is then pulled back again*)
- Dolly No, you mustn’t move forward. Just stand on the cross and sing.
- Bobby You mean stand on this cross. The one that’s under my feet and sing?
- Dolly That’s what I said.
- Bobby O.K. I’ll do it again. (*Sings*) ðA little bit of heaven fell from the sky one dayö (*On word “fell” he takes a step sideways and sack misses*)
- Dolly (*Exasperated*) No, no, no, you don’t take a step forwards and you don’t take a step sideways, you just take a step stood standing still on the spot ó stand standing still.
- Bobby Pardon.
- Dolly You stand on the spot with your feet and sing with your mouth.
- Bobby Well you don’t expect me to stand with my mouth and sing with my feet. I’ll have another bash. (*He sings again and this time on the word “fell” he moves to the other side and once again the sack misses. Dolly is at her wits end and shouts at Bobby while showing him what to do*)
- Dolly You stupid excuse for an idiot, you don’t walk forward, you don’t walk to this side, you don’t walk to that side, you just stand still on the spot and sing (*sings*) ðA little bit of heaven fellöö (*sack falls on her head and knocks her over*)
- Bobby Well, why didn’t you say. (*He walks over, stands on cross and sings. This time on the word “fell” instead of the sack a second line beside him comes down. On the end is a basket in which is a large shop size jar of wrapped sweets*) A jar of sweets ó well thank you very much. I feel better already. (*He exits singing*) ðSweets for my sweet, sugar for my honeyö.
- Dolly I’m fed up.
(*Enter Paul and Julia hand in hand*)
- Paul These last few days have been like a little bit of heaven.
- Dolly Oh no, I’m not falling for that again. I’m going. (*She exits. Paul and Julia laugh at her*)

- Paul As soon as I secure your father's permission I shall leave on my great adventure.
- Julia I shall miss you. Yet I shall be comforted by the knowledge that you and you alone are the man to restore the crown to the King.
- Paul I shall never rest until my task is over.
- (Enter King – bustling)*
- King What's this? What's this? Captain Paul. I thought you were on duty.
- Paul Sire, I crave an audience.
- King *(Pointing out front)* Crave an audience. What do you think this is? My little joke.
- Paul I seek your Majesty's permission to leave my duties here and travel in search of the missing crown.
- King Stout fellow. You're the only one to volunteer.
- Julia Paul is the only one who's brave enough.
- King Oh, I see. It's Paul now, is it. *(To Paul)* If you succeed Captain *(Glancing at Julia)* You will be handsomely rewarded.
- Paul *(Not daring to sneak a glance and "at attention")* I realise that sir.
- King *(Slightly embarrassed)* Quite. And *(coughing)* when do you intend to depart?
- Paul By your leave Sire, at once. *(Begin search music)* (28)
- King Excellent. Turn out the guard. *(Military fanfare across search music. Enter dancers as soldiers at the double to form guard)*
- King *(To one of soldiers)* Lieutenant.
- Lt. Sir.
- King As your Supreme Commander-in-Chief I direct that Captain Paul be provided with a guard of honour to escort him as far as the main gate of the city.
- Lt. And then Sire?
- King You are to return. Captain Paul ventures alone to search for my crown. *(To Paul)* Captain Paul, I wish you success in your mission.
- Paul I shall do my utmost to merit the trust you place in me Sire. Goodbye Julia.
- Julia Take care, Paul.
- Paul You must not worry, I shall return ere long to claim my reward. *(Music swells as Paul is escorted off the Reprise of opening number of scene. Picture finish)* (29)

FADE TO BLACKOUT

CLOSE TABS OR DROP IN FRONT CLOTH

Scene 4

Tabs or front cloth

The City Wall*(Lights up as Julia runs across stage and waves off)*

Julia I can still see Paul in the distance. How lonely it will be without him. *(She waves again. Enter Humpty who clears his throat two or three times before Julia hears him. She hurriedly dabs her eyes and pulls herself together)*

Humpty Excuse me. Have you seen my mother?

Julia *(Rather puzzled)* Your mother?

Humpty Well, she isn't really my mother. I adopted her.

Julia You've adopted her?

Humpty Actually, a fairy gave her to me, but if I told you that you wouldn't believe me so I won't bother.

Julia I know who you are. You must be Humpty-Dumpty. Now I know what you're doing in the palace yard. You're looking for Dolly. I'll give you a tip. If you can find a mop and bucket, Dolly will be somewhere around.

Humpty Thanks very much, but come to think of it, now I've met you, I think I'd rather stay here.

Julia By all means. But I'm afraid I shall make very poor company today.

Humpty Why is that?

Julia Captain Paul of the King's Guard has gone away.

Humpty I see. And is he your boyfriend?

Julia You're very direct, Humpty.

Humpty I'm direct enough to say it's time you had another boyfriend. I'll make you forget Captain Paul, Princess. Let me be your boyfriend.

Julia *(Laughing)* Oh, Humpty, really!!!

Humpty I could learn to love you if only you'd give me half a chance.

Julia *(Laughs)* You can't be serious.

Humpty Why does everyone laugh at me. I may look rather insignificant but I'll show them all someday.

Julia I'm sure you will. Poor Humpty. Aren't we a miserable pair? Still I feel a little more cheerful from talking to you.

Humpty Sing a song with me Princess, we shan't be miserable for long.

*(Cue for number. Humpty and Julia bolstering each other's confidence. (30)
Exit at end of number)*

(Thunder and lightning. Green light. Virago rushes on)

Virago Ha-ha-ha- ha *(cackling)* Nothing goes right for the King. He wears an imitation crown. Meanwhile the King's men search the town and Captain Paul searches the countryside, but the crown is safe *(bursts out cackling)* safe in my keeping. *(Producing crown)* I hold the crown, and while I do, the King is only King in name. His Kingdom goes to ruin. The first part of my dastardly plan is accomplished ó now for the second. Never shall I rest until I rule the land, and the final means to achieve this happy state? The funny yellow fellow known as Humpty-Dumpty. That insignificant yellow creature. Through him I shall triumph and the Kingdom will be mine. But first to hide the crown where no one shall discover it. Locked away in the icy peaks of faraway Snowland. Away ó away with the crown.

(Laughs and triumphant running exit. Thunderclap and lightning)

FADE TO BLACKOUT

(Incidental music to cover scene change and opening of next scene) (30a)

Scene 5

Full set

Dolly's Cottage

(Interior cottage set. Large trestle table centre covered with cloth down to floor. Somewhere convenient but out of sight to begin with, 1 - 15 ft roll wallpaper, 1 - 6 ft roll 'curl up'. 1 - 6ft roll 'flat'. Bowler hat, paste brush, scissors, sweeping brush. Bucket of slosh (see writers), bag for waste. Off stage medium step ladder and polyfilla. It may be possible to set some of the above items under the table to begin with)

(Bobby is discovered sitting at table, elbows on table, chin in hands. There is a short silence.)

Bobby Hello, kids.

Audience Hello, Bobby. *(Enter Humpty)*

Bobby Where have you been?

Humpty I've been cheering up Princess Julia. Now Captain Paul has gone, she's my girlfriend.

Bobby Pull the other one. Have you seen our mam?

Humpty No.

Bobby She's a long time fetching the fish and chips.

Humpty Which one has she gone to?

Bobby Harry Ramsden's *(or well known local fish and chip shop)*, you sometimes have to queue there.

Humpty Will she ask for any scraps?

Bobby Will she remember to put vinegar on 'em?

Humpty I like mushy peas.

Bobby In batter. With a bit of bread and butter you can't beat a bit of batter. And nowhere is there a better batter beater or a better bit of batter.

Dolly *(Enter Dolly)* They'll be nice and hot, they're wrapped in the 'Sunday Sport'. *(Puts them on table. Bobby and Humpty start unwrapping them).*

Dolly *(Stops them)* Just a minute. I queued all that time for fish and chips and there's no bread and butter and the table's not set. *(Flounces off)* I don't suppose there's any tea mashed either. *(She exits)*

(Bobby and Humpty quickly open newspaper and begin eating fish and chips. Business eating fish and chips, finish with drinking vinegar, screwing paper up and throwing away, licking fingers, smoothing down hair. Bobby and Humpty sit down in same position as when Dolly went off. Enter Dolly carrying tray with bread and butter and tea things on. She places it on table and sits behind it. She picks up knife and fork)

- Dolly Where are they?
- Bobby How do you mean, ðwhere are theyö?
- Dolly Whereø mine? *(Humpty and Bobby look at each other)* Whereø my fish and chips?
- Humpty I havenø got them.
- Bobby I havenø got them.
- Dolly One of you must have them.
- Humpty How many did you get?
- Dolly Fish and chips three times, all wrapped up together. Have you had yours?
- Humpty Yes.
- Dolly And youøve had yours, have you?
- Bobby Yes.
- Dolly So, whereø mine?
- Humpty Well, I had two fish, but only one lot of chips.
- Bobby And I had two lots of chips but only one fish.
- Dolly *(Slamming down knife and fork)* Two fish and one fish make three fish. And one lot of chips and two lots of chips make three lots of chips.
- Bobby Correct.
- Dolly So where does that leave me?
- Bobby Good at arithmetic.
- Dolly It leaves me hurt, baffled and frustrated. Ashamed of my own son and his new little brother. *(Moving down to footlights)* How thoughtless can people be. Theyøve eaten my fish and chips. *(Play for audience "Aw")* Thereø none left for me *(“Aw”)* And I was the one who fetched them. *(“Aw”)* *(Angrily)* Come here!
- Bobby No, youøll smack us.
- Dolly *(Shouts)* Come here! *(They do so)* To think it should come to this.

- Bobby *(Anticipating and quietly muttering)* Iøve worked hard for you for over twenty years.
- Dolly Iøve worked hard for you for over twenty years.
- Bobby *(Quietly)* Iøve worked my fingers to the bone.
- Dolly Iøve worked my fingers to the bone.
- Bobby *(Quietly)* Iøve scrimped and saved.
- Dolly Iøve scrimped and saved.
- Bobby Given the best years of my life.
- Dolly Given the best years of my life. Itøø too much. And now Iøve got a headache.
- Humpty Perhaps your haloø too tight.
- Dolly Twenty- three years ago I was left on my own. *(To Bobby)* Your father went out for a cauliflower and never came back. And what did I do? The only thing I could do.
- Bobby Opened a tin of peas.
- Dolly Sometimes I think that if I went through that front door and never came back, youød never notice.
- Humpty Oh, we would. Thereød be a sink full of mucky pots.
- Dolly Only yesterday there were two chocolate cakes in the larder. Thereøø only one left now. Why?
- Bobby We didnøt notice that one.
- Dolly Well, what am I going to have for my supper?
- Bobby Bread and butter.
- Humpty Butter and bread.
- Bobby And bread.
- Humpty And butter.
- Dolly I couldnøt eat a thing now. Iøm past it.
- Bobby Itøø funny I was only saying that the other day ó
- Dolly Shut up ó and clear that table. *(Bobby takes off tray and exits. To Humpty)* And you can get ready for bed.
- Humpty I donøt want to blasted well go to bed.

Dolly What was that word you used?

Humpty Blasted!

Dolly Never let me hear you use that word again.

Humpty What's wrong with it? William Shakespeare uses it.

Dolly Who?

Humpty William Shakespeare.

Dolly Well you're not to play with him again. Go and wash your hands and face.

Humpty Will you wash my face for me?

Dolly Can't you wash it yourself?

Humpty I could but it'd mean getting my hands wet and they don't need washing.

Dolly Everything about you needs washing. Wash your feet.

Humpty Bobby's feet are dirtier than mine.

Dolly He's older than you are ó get on with it. *(Humpty starts to go)* And clean your teeth. Go on! *(He goes)*. Just a minute. Let me hear you say your prayers.

Humpty *(Putting hands together, mumbles hurried and barely intelligible version of Lords prayer finishing with loud) ó Amen!*

Dolly And haven't you anything special to apologise for?

Humpty Oh yes. *(Puts hands together again)* I'm sorry I used the word 'blasted' 'Blasted' is a naughty word and I must not say 'blasted' *(obviously enjoying saying the word with grin on face)* People who say 'blasted' should be 'blasted' to ---

Dolly All right. That's enough. Upstairs to bed.

Humpty *(Humpty turns and trips)* Oh, bl---

Dolly Ah! Ah! Ah! *(as a warning)*

Humpty Blow.

Dolly I should think so. *(Humpty grins and does 'thumbs up' looking to the heavens. He exits)* Now then, I'd have to make a start on this blasted decorating. Bobby! Right where's my tackle. *(Clears cloth from table. Enter Bobby)*

Bobby *(Singing)* I'm looking for an angel.

Dolly Well, get out and look for my step ladder, I want it.

Bobby Why?

- Dolly We're going to decorate this room. *(Bobby exits. Dolly busies herself and sings topical jingle. Re-enter Bobby with steps and positions them)*
- Bobby Here's that parrot food you wanted me to buy. *(Takes from pocket)*
- Dolly Parrot food? *(Taking it)* - Polyfilla! We may need that. Go and fetch the paste. We're going to start decorating.
- Bobby Right. *(Goes for bucket and has just picked it up when Dolly who has turned upstage from Bobby and is feeling the wall says)*
- Dolly Are you sure you're properly stripped? *(Bobby puts down bucket)*
- Bobby Can't we start unless we're properly stripped?
- Dolly No. *(Bobby starts taking clothes off. Dolly turns and sees him)* I mean take the wallpaper off the walls!
- Bobby Why? Are we flitting? *(Bobby picks up bucket)*
- Dolly Put that bucket down. Help me with this table.
(Each adjust a trestle and set the board so that Dolly's end overlaps)
- I'll test it for weight. *(Sits on overlapping end, table comes up and catches Bobby under chin. Bobby holds mouth and spits out rice as teeth).*
- Bobby just get this into your head, once you start a job like this, all these things, trestle table, buckets, brushes, they're all working against you. Watch them. Treat them carefully because they're vicious. Now are you ready? *(Bobby picks up bucket)* Put that bucket down. *(Does so)* We want the wall paper now. *(Dolly goes to the end of trestle table. Bobby gets a roll of paper from opposite side of stage)*
- Bobby Coming over. *(Throws roll over Dolly's head, keeping one end in his hand. It unravels over Dolly. She cannot see. Frees herself. Leave most of roll on table)*
- Dolly Cut it across and let's know what we're doing. *(Bobby cuts across. Bobby picks end of paper up along with Dolly's apron underneath and cuts both. Bobby holds up strip of apron, looks at apron. Conceals strip from Dolly and puts it in his pocket)*
- Start pasting. Get the brush. *(Puts paper on table. Bobby picks up sweeping brush, dips it in bucket and starts pasting wall.)*
- Bobby! *(Bobby brings brush down in front of her face)* We're putting wallpaper up, not posters for Esso. Paste the paper. *(Bobby applies sweeping brush to paper, has difficulty with height, stands on buffet, sweeping then steps on safe section of table)*
- Dolly *(Whispering)* Bobby.

Bobby Mother?

Dolly *(Shouting)* Come down. *(Bobby jumps down on to her foot. Dolly seizes wallpaper on table and crowns Bobby over head with it, so that his head pokes through and wallpaper trails "Fore and Aft". He sings "All Things Bright and Beautiful" as a choirboy with surplice)*

Now we'll have a new piece. *(Spreads one on table, other end rolls up towards her, ad lib business walking backwards and forwards following rolled up end. Finishes arms wide holding both ends)*

Paste it! *(Jerks head to bucket. Bobby loads a proper paste brush, starts to paste paper and Dolly's hands, still spread-eagled. Dolly takes brush and Bobby's hands. Dolly daubs Bobby's hand and lifts it to Bobby's face, covering him with paste)*

Paste! *(Bobby starts off towards bucket)*

Just a minute. What's the point in walking over there for the paste every time. Move the two closer together. *(Dolly leans on table. Bobby starts to move table by pulling trestle. Dolly who has been resting chin on cupped hands has position disturbed and bangs bust on table.)*

Not the table, the bucket. *(Business adjusting straps etc. with back to Bobby while he places bucket on table. Dolly turns round quickly and says "Now then" and brings arms straight down, one on to the table, other one into bucket full of paste. Bobby laughs. Dolly retaliates by getting a handful of paste, lifting Bobby's shirt to reveal bare stomach and putting paste on Bobby's stomach)*

The floor's the place for paste. *(Bobby swings bucket as if he will empty paste onto floor.)* Keep it in the bucket! Where were you when they gave out brains?

Bobby Looking for you.

Dolly Let me paste this. Fix that trestle 'o it's wobbling. *(Bobby kneels to do so. Bobs head up. Business Dolly flicking him with paste, then Dolly does final long run with paste brush, catching him on face and daubing him)*

Now Bobby, quick get it on. *(Bobby snatches paper, takes it to steps. Walks up steps putting feet through paper, making holes in it, and finishing with small pieces, one of which he sticks on wall. Dolly pastes next roll of paper issuing quick instructions to Bobby as he is patting small piece into place)*

Bobby That'll take a bit of matching up to. *(As he climbs down and crosses to table)*

Dolly We shall have to paste a piece to fit round that small one. We've got to make a hole in this paper to fit over that little piece. Find out how big it is. *(Bobby crosses back to wall and measures with hands a few inches apart)* Now make sure you've got it right. *(Dolly is still pasting)*

- Bobby *(Shaking fists at her)* I know what I'm doing. *(Puts hands back for measuring three feet apart)*
- Dolly Let's have a look. That doesn't look right to me. *(Goes to look at wall. Bobby returns to table and picks up pasted piece of paper, and holds it in front of him. He can't see but walks to wall and sticks it over back of Dolly feeling bumps, backside etc. as he does so. Dolly does funny walk round stage with roll of paper stuck on back. Tears it off then retaliates by crossing stage to table, putting bucket and bowler on table. Dolly fills bowler with paste and puts it on Bobby's head. Pause. Bobby pulls bowler down over ears and paste squirts up out of hole in top of bowler.*
- Dolly Now then let's clear up. *(Music "When Father Papered the Parlour" type for clearing up and play off. Dolly gives Bobby a sack to hold. Bobby holds (31) sack at his waist pulling trousers away from body. Dolly pushes in paste brush, paper and pours paste in, which all goes into special polythene bag sewn in trousers. Close tabs behind Bobby and Dolly. Bobby takes sack away and shows sack empty while Dolly is still stuffing things in his trousers.*

FADE TO BLACKOUT WHILE MUSIC IS STILL PLAYING

THEN CUT MUSIC WHEN COMICS HAVE EXITED AND
DOWNSTAGE OF TABS IS CLEAR

Scene 6

Tabs or front cloth

The Valley of Desolation

(Incidental music. If a cloth is used, drop in during blackout. Enter Paul. He is very tired and dispiritedly unfastens his dispatch shoulder belt and drops it on the ground) (32)

Paul For many a long day I have searched for the crown and all to no avail. Kingdoms to the south and west can tell me nothing. Now I venture north only to lose my way in this terrible desolate valley, utterly and completely lost. Am I condemned to spend the rest of my days here? There is something so evil about this place. Surely no mortals live here. Is there no way out? There must be a way or otherwise I shall have failed in my promise to Julia. Only the thought of her gives me courage to continue.

The only thing to do is climb up yonder mountainside. I'll follow that stream upwards and out of this fearsome place. *(Bends to pick up dispatch belt. Suddenly sees something on ground)* What's this gleaming here? Embedded in the soil like a stone. *(Picks it up)* Mm or pretty. Perhaps it will bring me luck. *(Rubs it on his coat)* Why. It's a jewel, not only that, a jewel from the King's crown. I must be on the right track. The crown is in the north somewhere. *(Picks up dispatch belt)* So near and yet so far. What can I do? Where can I turn for aid?

Fairy *(Enter Fairy)* Greetings brave mortal. You are approaching the land of the snows, and I am the Snow Fairy. You asked for help, but first tell me who you are and what you are doing here? (33)

Paul I am Captain Paul from the Kingdom of Omelette, and my mission is to recover the stolen crown.

Fairy How came you to this place where no mortal has ever before set foot?

Paul I came to the Valley of Desolation where in my search I stumbled across a clue or this jewel from the King's crown. And now my search may almost be at an end. The crown must be somewhere nearby.

Fairy You were indeed courageous to try. Few people dare enter the Valley of Desolation or this evil place or the home of the most evil of witches or Virago. It is known to me that Virago covets the Kingdom of Omelette and has caused untold misery in your land. She stole the crown, which Snowland is unwillingly harbouring, locked in the ice and snow. Through your bravery, I can set matters right.

Paul Good Fairy, if you can but free the crown from the ice, I will take it back to the King and then return to thwart Virago's evil plans for ever.

Fairy This I will do, for it is my duty to help all people of Omelette and most of all to help the bravest of their number, you yourself, Captain Paul. Soon you will behold the Kingdom of Snowland.

(Possibly need solo dance from Fairy or chorus – Dance/crossover to give more time for this scene change if necessary)

FADE TO BLACKOUT WHEN SCENE 7 SET

Scene 7

Full set

The Kingdom of Snowland*(Fairy enters with Paul. Fairy music)*

(33A)

Fairy Behold I call upon the rays of the sun to wrest the crown from the icy grip where it is held.

(Segue into ballet – dancers and kiddies. Dramatising the struggle between the two elements of sunshine and ice depicted by the sun’s rays, sunbeams, icicles, snow with the crown as the centrepiece of the struggle. Fairy and Paul watch this from rostrum or suitable vantage point. At the end, elements of the sun are triumphant and give the crown to Fairy who hands it to Paul.

(34)

Tableau finish)

FADE TO BLACKOUT

HOUSE CURTAIN CLOSES

INTERVAL

Entracte (35)

Scene 8 Full set

The Palace Lawns (As Scene 3)

(Opening number. Ensemble as courtiers. They are dressed French style (36)

- Vagabond King period – Girls cone hats etc. This is a dignified formation gavotte or minuet with vocal if required. Julia takes part in the number. She is pleasant and polite to her partners but it is obvious she is not happy. During number cut vocal and quieten accomp. Enter Sir Bertram)

Sir You sent for me, your Highness?

Julia I did Bertram. Tell me, is there still no news of Captain Paul?

Sir Alas, your Highness, no news yet.

Julia But surely by now ó some message ó some word.

Sir Nothing. But rest assured, as soon as anything is known, I'll let you know. *(Exits. Julia rejoins dance and puts a brave face on things again. Number finishes. All remain on, conversing. Enter King excitedly)*

King Julia. Julia.

Julia What is it daddy?

King At last good news from Captain Paul. ó and I wanted you to be the first to know.

Julia Oh, daddy - - - -

King A messenger has just arrived to say he's on his way home.

Julia How wonderful. *(Flings arms round King's neck and kisses him)*

King Save your kisses for later. I'm sure Captain Paul will appreciate them.

Julia Has Paul found the crown?

King *(Chortling)* He has ó he has ó he has the crown with him *(To crowd)* My loyal subjects. I am happy to announce that Captain Paul, my loyal Captain of the Guard, has recovered my crown and is expected back within the hour.

Julia How far away is he?

King Only two leagues, my dear. Waste no time everyone, we must prepare a right royal welcome. *(calling off)* Lieutenant! *(Enter dancer as soldier as ensemble exit)*

Lt. Sire.

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King Send an escort to meet Captain Paul. I've already called out the palace Band to welcome him. Hurry man. *(Exit Lt. at double after saluting)* (37)

(Reprise of opening number to provide cover for chorus exit chattering excitedly. King, Sir and Julia also exit)

(Band enters to orch. accomp. of "Col. Bogey" as tabs close. Dolly (38) leads – she wears red tunic, short white skirt and shako type hat and white boots. She is the drum majorette, followed by old man with pair of cymbals and Scotsman carrying triangle. Old man wears red tunic, blue trousers and peaked cap, Scotsman wears a kilt and bearskin hat. There is a slight gap and then Bobby dressed like others but also wearing a leopard skin and carrying a big drum brings up the rear. Formation stops centre stage in a line. Bobby does not stop but goes straight off. He then re-enters and is almost off again when Dolly speaks)

Dolly *(To Bobby stopping him making an exit)* Oi!!!! Where do you think you're going?

Bobby I don't know., I'll go and find out. Hello, kids.

Audience Hello, Bobby.

Dolly You'll stay here. Now, we have to practise our piece.

Bobby Just a minute, is this all there is of us? You told me it was a brass band.

Dolly The Kingdom's hard up. We have no brass. No, you see, this lot down here *(indicating pit orchestra)* are going to play the welcome for Captain Paul.

Bobby This lot down here?

Dolly Yes, and we're going to augment them.

Bobby Sounds painful.

Dolly Oh, they'll have to be orchestrated.

Bobby *(To M.D.)* Did you know you were going to be orchestrated?

M.D. No.

Bobby I thought you went a funny colour. *(Notices Scotsman for first time)* How do you do! *(Bus. sees kilt – uses drum stick to try to lift kilt to see what's underneath. Scotsman knocks it away. Bobby deliberately drops drum stick on floor. Gets down on hands and knees, turns over and lies full length on his back supposedly to pick up stick but is really looking up kilt. Scotsman moves away. Bobby gets up and turns his drum round to audience to reveal 'NO' written on one side)*

Dolly Now stop teasing him. We're very lucky to have Nicholas with us today.

Bobby Who?

Dolly He's Nicholas.

Bobby I know.

- Dolly And he can always be relied on to put his ting-a-ling in the right place.
- Bobby Well, he's better be careful where he puts it round here.
- Scot. Och, away man. *(To Bobby)*
- Bobby Do you know the "Road to the Isles"?
- Scot. Yes, do you want me to play it?
- Bobby No, take it.
- Old Man Have I to crash my cymbals now? *(To Dolly)*
- Bobby I don't think he'll have strength.
- Dolly *(To Old Man)* Not yet. We'll play our practice piece. "The Blue Danube" by Johann Strauss.
- Bobby It says here it's by Paganini. *(Indicating his music)*
- Dolly Paganini. Let me have a look. *(She does so)* Page nine.
- Old Man Have I to crash my cymbals now?
- Dolly Not yet. From page 20.
- Bobby I haven't got page 20.
- Dolly Well, play page 10 twice.
- Old Man Now?
- Dolly Not yet. Our practice piece is on your marks, get set, go.
- (Orchestra play bars 1 and 2. Triangle bar 3 and drum bar 4. Repeat (39) bus. After bars 5 to 8 Bobby continues by playing "How's your father, alright" on drum)*
- Dolly *(To Bobby)* What do you think you're doing? How dare you play like that. You've ruined the practice. You should be ashamed of yourself. *(Bobby picks up drum and goes upstage to curtain. He has drum in front of him and back to audience)*
- Dolly Now what are you doing?
- Bobby You shouted at me. I'm sulking.
- Dolly Well you needn't bother. Come back here.
- Bobby No.
- Dolly Come back here.

- Bobby No. Say please.
- Dolly All right then ó please. I want you to come back here and play for us.
- Bobby All right. (*Comes down stage and mimes beating furiously. He has no drum. Drum has remained upstage against curtain apparently in mid-air, held in this position by someone on upstage side of curtain.*) Iøve gone deaf. Iøve gone deaf. No, somebodyø pinched my drum. (*Sees it. Business waving stick underneath to see how supported. Finally brings it downstage*) Ready!
- Old Man Have I to crash my cymbals now?
- Dolly No. (*To orchestra*) Play. (*Orchestra plays bars 9 and 10, Triangle 11 and drum 12*).
- Dolly (*To Old Man*) Now! (*Old Man bangs cymbals together, there is no noise as he has the cymbals turned outwards and it is the back of his hands that come together*) Turn the other way round. (*Old Man turns round to face upstage*) Idiot. (*Turns Old Man round to face downstage*) Turn your hands round. Now! (*Old Man bangs cymbals over his groin. He has obviously trapped a vital piece of his 'equipment'*)
- Dolly (*To orchestra*) Play. (*Orchestra plays bar 13 and 14, triangle 15 but nothing is heard on bar 16*) (*To Bobby*) You missed it.
- Bobby I know, I lost my hat. (*He puts it back on*)
- Dolly You donø need your hat. (*To audience*) He doesnø need his hat does he? Get it off. (*Encourage audience to shout "Get it off"*)
- Bobby All right. (*Throws hat offstage*)
- Dolly Continue. (*Orchestra plays bars 17 and 18, triangle 19, nothing on 20*) Now whatø the matter?
- Bobby My leopard skin got in the way.
- Dolly You donø need your leopard skin. (*To audience*) Does he? Get it off. (*Audience to shout*)
- Bobby I know I donø need my leopard skin. (*Throws it off*)
- Dolly Play. (*Orchestra plays bars 21 and 22, triangle 23 – nothing on 24*) What happened this time?
- Bobby My coat got in the way.
- Dolly You donø need your coat. (*To audience*) Does he? Get it off. (*Bobby who is now getting used to this, repeats it with her and has thrown coat offstage before she has finished. He is wearing no shirt and is now bare-chested.*) Once more.
- (*Orchestra plays bars 25 – 31. Nothing on bar 32*)

- Bobby *(Anticipating)* What happened this time? I got my drum stick caught in my trousers. I don't need my trousers - - - *(realises what he has said)* Oh, yes I do.
- (Audience are yelling "oh no you don't" "get 'em off")* No, I'm not taking 'em off.
- Dolly Get 'em off.
- Bobby No. Enough's enough.
- Dolly And have you got enough?
- Bobby Yes but I'm not showing anybody. I'll stand here. *(Stands between Scotsman and Old Man who stand very close to him. Drum has rope fastened to it and he hangs this round his neck so that the circular shape of the drum covers him from stomach to knees. He drops his trousers and steps outside of them, he appears to be nude.)*
- (To audience)* I told you, you weren't going to see. You'll just have to guess.
- Dolly Right, our practice piece.
- Soldier(dancer) *(Enter soldier hurriedly)* The king's waiting for you with the guard of honour. This way. *(Points off stage)*
- Dolly Right. Quick march, about turn. *(Band about turns, marching upstage two paces, then turns left or right and marches off. We have seen that Bobby is wearing highly coloured short shorts. He holds up his music which says "Get lost".)* (40)
- (Tabs open on full set again)*
- (Enter Paul looks around. Looks off stage. Sees Julia and calls her)*
- Paul Julia *(Julia runs on)*
- Julia Paul. *(They embrace)* Darling, how wonderful to have you back safely. But daddy's in the courtyard with a guard of honour, waiting to receive you.
- Paul Well I've been waiting just to see you so everyone else will have to go on waiting. Did you miss me?
- Julia You know I did. Having you back is all I wanted. Nothing must part us now.
- Paul I have no intention of letting that happen. From now on my life's going to be roses all the way. *(Cue for duet Paul and Julia "Everything's coming us Roses" or similar with suitable cue in)* (41)
- (Military fanfare. Enter escort of dancers as soldiers who form up in ceremonial fashion. Enter two soldiers who place a small wooden chest at Paul's feet. Enter Ensemble as courtiers. Everyone is standing to attention as the Royal fanfare sounds. Enter King and Sir Bertram. King is wearing his hat, Paul and soldiers salute King)* (42)
- (43)

- King There you are my boy. Thought you'd got lost on the way back, but I see you've found what you were really looking for. (*Referring to Julia*)
- Paul As you will see Sire, I have returned and with me I bring the crown of the Kingdom of Omelette. (*Indicating wooden chest*)
- King Heartiest congratulations, my boy. How did you do it?
- Paul At one time I almost gave us all hope of success. Despair took hold of me but then I thought of Julia and my courage was renewed. (*Julia very touched by this crosses to Paul's side and stands by him*)
- King And where did you eventually find my precious crown?
- Paul Locked in the icy grip of a mountain peak in the far distant Kingdom of Snowland.
- King You've done a fine job, Captain Paul, and we're all proud of you.
- Paul Then may I claim my promised reward Sire? The hand of your daughter Julia in marriage?
- King Of course my boy. A King never goes back on his word. But first of all let me retrieve my crown. After all, even Captains can make mistakes. You might have brought the wrong one. (*Laughs at his own joke*)
- Paul Your Majesty will find there has been no mistake. (*Takes hold of lid of chest*) Behold Sire, the crown. (*As he lifts the lid there is a flash and Virago is heard laughing fiendishly offstage. Dramatic music starts and continues to end* (44) *of scene with following dialogue at selected breaks*)
- King The chest is empty. What treachery is this? Where is the crown?
- Paul (*Confused*) Believe me, Sire. It was there a moment ago.
- King You lie. A crown cannot vanish into thin air. You never found it.
- Paul You believe me, don't you Julia?
- Julia I believe you Paul.
- King Enough of this. (*To soldiers*) Seize the traitor. (*They do so*) You sought to gain my daughter's hand by trickery. For that you shall be cast into my deepest dungeon. Take him away. (*Soldiers drag Paul to side of stage against his will*)
- Julia (*Screaming*) Paul!!!! (*Soldiers restraining the sobbing Julia. Paul is still resisting. Curtain picture with King pointing off stage*)
- (*Slow curtain as music reaches crescendo*)

FADE TO BLACKOUT

TABS CLOSE OR FRONT CLOTH DROPS IN

Scene 9

Tabs or front cloth

The North Tower of the Palace

(This scene is played in subdued lighting. Weird music to bridge from last scene to this until Virago enters to cymbal crash. She holds the crown aloft triumphantly and cackles excitedly, making her usual and rather frightening darts across the stage) (45)

Virago Once more the crown is mine. Ha! Ha! Mine. And disaster shall continue to befall the Kingdom. But is Virago satisfied with her evil work? Perish the thought. The crown is mine, but only when the Kingdom is mine also, shall I be content. My further plans are made and now to set them working. I need the puny yellow creature named Humpty-Dumpty. He shall appear.

(Flash. Virago laughs. Humpty has entered on flash)

Humpty Where am I? I've never been in this gloomy tower before. *(Noticing Virago looking grimly at him)* Who are you, old woman?

Virago Virago, yellow creature.

Humpty My name is Humpty-Dumpty.

Virago How silly of me. I should have known. Everyone knows that you are Princess Julia's boyfriend. Ha! Ha!

Humpty I only wish I were. I could love her dearly. But what chances have I against Captain Paul?

Virago Ex Captain Paul. He's in disgrace. What's more he's in the deepest dungeon the King could find.

Humpty Then I might have a chance with Julia.

Virago A wonderful chance. A fine upstanding young fellow like yourself should appeal to her especially if he were the new King.

Humpty The new King. Me? How could I be King?

Virago *(Impatiently)* The wishes, you little yellow yob. Have you forgotten? The three wishes the Fairy gave you. Use one to wish that you were King.

Humpty I've used one already.

Virago Then use a second.

Humpty It would be wonderful to be King. Then everyone will have to take notice of me, including Julia. It's worth it. I will use my second wish, I wish I were King. *(Virago laughs in triumph. Pause)*

Humpty Am I King now? I don't feel like a King.

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- Virago You're King right enough. All the people will bow to you. You'll see.
- Humpty I still don't feel like a King. How can I be a King without a crown? If only I had the crown.
- Virago You shall have the crown. (*Produces it and holds it aloft*) See.
- Humpty The crown. My crown. Give it to me.
- Virago (*Laughing*) No.
- Humpty Give it to me I say. After all, I am the King.
- Virago Not my King, but you shall have the crown on one condition.
- Humpty Well?
- Virago You need the crown to show you are the King. With the crown no one will deny you authority. You can command the Princess to marry you. Once she is yours you must return the crown and immediately proclaim me ruler in your place, then at last the Kingdom of Omelette will be mine - - -
- Humpty But ó why should I - -
- Virago It'll be worse for you otherwise. Think, yellow creature, the Princess for your own.
- Humpty I'll do it. Give me the crown.
- Virago There you are boy. (*Placing crown on Humpty's head*) What a magnificent King you look. (*Laughs*)
- Humpty Do I really? I'm King, I'm King. Everyone look at me, I'm King. (*Running off*)
- Virago (*Gives peal of maniacal laughter*) Triumph is within my grasp. Ha! Ha! How can I fail now? (*Enter Fairy to music*) (46)
- Fairy Evil witch, have you no thought but to bring disaster to innocent mortals?
- Virago (*Cowering from wand*) Ahhh!!!!
- Fairy Disaster shall overtake you as you tread your wicked path.
- Virago Away, fairy, your magic can do nothing now.
- Fairy We shall see, Virago. You still have to reckon with the gallant Paul. Although he is for the moment in disgrace, he will yet be the man to save the Kingdom from your evil clutches.

FADE TO BLACKOUT

DRAMATIC MUSIC TO BRIDGE TILL NEXT SCENE OPENS (47)

Scene 10

Full set

The Throne Room

(Open tabs or take out front cloth. This scene can be played mainly in drapes with throne on dais up centre stage. Opening number vocal or non vocal with Humpty and Kiddies. Humpty with crown and King's robes. He is seated on throne. Kiddies dressed as pages. Business Humpty ordering pages about, being bored, inconsistent, bad-tempered, changing his mind, but above all being King and showing it. And end of number Kiddies exit) (48)

Humpty What fun it is being King and ordering people about. I've shown everybody who's boss. Still, it's not everything I thought it would be. Julia doesn't seem to take any more notice of me now than she did before. I must send for her and try again. *(As he pulls bell-cord on throne, Dolly and Bobby enter. Dolly carries a parcel)*

Bobby Hello, Kids.

Audience Hello, Bobby.

Dolly Oh, *(out of breath)* I can see it's going to be one of those days when everything happens. Hey *(To Humpty)* I've been looking for you. What do you think you're doing sending the King to work in the kitchens?

Humpty I shall do as I please.

Dolly You can't order Kings about like that. Anybody might think you were King yourself.

Humpty As a matter of fact, I am.

Dolly Well that's all very well, but *(realising)* ó what did you say?

Humpty I am the King. Look at my crown.

Bobby I'dl go to the foot of our stairs. What's been going on?

Humpty I used my second wish, to wish I were King.

Dolly You silly sausage. What good's that going to do you? There's been enough upset without you playing about. In any case, where did you get that crown from, it's supposed to be lost again?

Humpty Never you mind. This floor is filthy, get it scrubbed.

Dolly *(Grimly hitching up sleeves)* Anymore lip from you and I'dl send you back to Kentucky Fried Chicken. I don't care whether you're King Humpty-Dumpty or King Kong. Get upstairs and take those tiddlers out of the bath.

Humpty Oh, flipping heck!

Dolly Get it done and no more arguing.

Humpty I'm not working today. It's my birthday.

Dolly And how old are you?

Humpty 201.

Dolly And do you wish to live to be 202?

Humpty Yes.

Dolly Well get up those stairs.

Humpty Aw, heck. *(He stamps off in a temper)*

Bobby Eh mam, it's my birthday next week isn't it mam?

Dolly Yes, but don't bother me now.

Bobby *(To Audience)* It's my birthday next week and I'm going to have a party and a - -

Dolly Will you shut up. I want you to go to the post office and post this parcel for me.

Bobby *(Takes parcel)* Right. What's in it?

Dolly It's a present for someone. A D.A.B. digital radio with fine tuning, high definition sound, remote control and a multi-speed C.D. player.

Bobby Would you like to say that again?

Dolly No.

Bobby You don't want to send this present by post. You know what will happen to it, don't you?

Dolly No.

Bobby Bloke in the post office will take one look at it and say 'A parcel for the Kingdom of Omeletteö and throw it in the corner. *(He throws it over his shoulder upstage. It lands with a crash. Parcel has plenty of loose metallic bits inside to make a good noise)*

Dolly *(Walking upstage to get parcel)* Is that so?

Bobby Didn't you know?

Dolly No, I didn't know.

Bobby Then someone picks it up. *(He takes it from Dolly)* and says 'a parcel for Omeletteö and throws it in a van. *(Throws it upstage again)*

Dolly *(Walking upstage to get parcel)* Is that so?

Bobby Didn't you know?

Dolly No I didn't.

(Each time the parcel is taken from Dolly and thrown upstage, she retrieves it and the above three lines are repeated each time. The business is now worked with Bobby giving the following lines)

Bobby The van drives to the station, someone takes the parcel and throws it on the platform.

- A porter picks the parcel up and says 'A parcel for Omelette' and throws it in the guard's van.
- The guard picks it up and says 'A parcel for Omelette' and throws it on the platform.
- A postman picks it up and says 'A parcel for Omelette' and throws it into his van.
- It gets to the post office, a sorter picks it up and says 'A parcel for Omelette' and throws it in a sack.
- A postman picks up his sack and if you're lucky it might get delivered. *(laughs and shakes parcel)* By the way, who's this parcel for?

Dolly It's for you ' It's your birthday present. *(She exits)*

Bobby Eh, just a minute. *(Bobby chases after her)*

Humpty *(Enter Humpty)* Now I know why they always say 'Uneasy lies the head that wears the crown'. Nothing seems to be going right for me. Nobody likes me now ' let alone Julia. I've sent for her. I must find out once and for all whether she will marry me. *(Enter Julia)*

Humpty Julia, can't I beg you to change your mind? Forget Captain Paul and marry me.

Julia Humpty, I don't even feel annoyed with you. Can't you realise you are just a boy and you're making a fool of yourself. I love Paul, and if I can't marry him I shall marry no-one.

Humpty *(Stamping foot)* I'm not just a boy. I can command you to marry me. I'm the King. *(Enter Virago suddenly to a flash from behind the throne)* (49)

Virago You were the King. The time has come to hand over the crown, the Kingdom with it, and proclaim me ruler of the land. Remember your bargain.

Humpty But I haven't been able to persuade the Princess to marry me yet.

Virago What's that to me? Come yellow creature, the crown and the Kingdom with it.

Humpty I am still the King. You shall not have the crown, instead I shall have you thrown into prison.

- Virago *(In a rage)* You would defy me? Then this is my answer. *(Virago suddenly grabs Julia)* The Princess shall come with me as hostage. She will remain in my safe keeping until I am acknowledged ruler of this Kingdom. Away. Away to my lair. *(Exit Virago cackling and dragging Julia screaming after her. Virago has thrust aside Humpty who sinks to floor sobbing. Dramatic music to cover witch's exit.)* (50)
- Humpty *(Raising himself)* What a mess Iøve made of things. If only everything could be put right.
- Fairy *(Enter Fairy to music)* Humpty-Dumpty. (51)
- Humpty *(Running and falling at her feet sobbing)* Good Fairy.
- Fairy :You have betrayed the trust I placed in you.
- Humpty For that Iø'm bitterly ashamed.
- Fairy And yet, I think, that now you have learnt your lesson. Stand up. You are forgiven.
- Humpty How can I make up for the wrong I have done?
- Fairy Remember that you still have one wish left. Use this one wisely ó then you will justify the faith I have in you. *(Exit Fairy and music cuts out)*
- Humpty *(Calling after her)* I will good fairy, I will ó believe me. *(Clasping his hands to wish)* I wish ó I wish the real King were King again.
- (Cymbal roll followed by incidental music to cover the excitement. Enter King, Sir Bertram, Kiddies as pages, dancers as soldiers and ensemble as courtiers. Cut music)* (52)
- King Somethingø's happened. Somethingø's happened. *(Almost unbelievably)* I feel like King again.
- Humpty You are your Majesty. I used my last fairy wish to make you King again. I return your crown and beg your forgiveness. *(Hands over crown)*
- King *(Putting crown on and feeling pleased)* I forgive you. Boys will be boys. I was young myself once, about ten years ago.
- Humpty But your Majesty, I must tell you something about Princess Julia.
- King *(Unperturbed)* What about Julia?
- Humpty Itø's so dreadful, I hardly dare tell you.
- King *(Sensing bad news)* Out with it. Tell me the worst.

Humpty Virago, the witch ó

King That fiend ó

Humpty Has seized Princess Julia as a hostage. *(All re-act)*

King Virago has seized my daughter. But why?

Humpty The witch's ambition is to rule your Kingdom.

King Then she must be the cause of all our recent misfortunes. Paul did retrieve the crown. It lay there in the box until it was spirited away once more by Virago.

Humpty What shall be done?

King There's only one thing for it. We must release Captain Paul. At this very moment he is languishing in my deepest dungeon. That man has been grievously wronged. Let us hope he will help us and emerge from his dungeon fit and strong enough to face this final challenge. Come Bertram.

(Music builds through this speech, and at the end Sir Bertram and King exit (53) with rest of company at attention, as lights fade to blackout)

TABS CLOSE OR FRONT CLOTH DROPPED IN

Scene 11

Tabs or front cloth

A Dungeon in the Palace

(Continue music from end of scene 10 as bridge music. Dungeon can be depicted by cut out in front of curtains with barred window and light streaming through. This whole scene played in pool of light at one side of stage)

- Paul *(Discovered seated on crude bench)* The fates have played a cruel trick on me this time. So near to success ó so near to my heart's desire, Julia ó only to be cast down in my moment of triumph. Condemned to this gloomy dungeon. I hope and pray Julia still has faith in me. She must. Everyone else has deserted me and left me here to rot. *(Dejectedly puts head in hands.)*
- King *(Off stage)* Gaoler! Unlock the door of this dungeon. *(Paul looks up. Sound of key and door opening. Enter man as gaoler followed by King, Sir Bertram and two dancers as soldier escorts)*
- King *(At a loss)* There you are, my boy.
- Paul *(Rather cynically)* Yes, here I am, your Majesty. To what do I owe the honour of this visit?
- King First of all, I am here to ask your forgiveness. *(Paul shrugs but does not answer)*
- Sir His Majesty comes to set you free.
- Paul Freedom is precious but what does life now hold for me?
- King Bear with me. I realise I was wrong to blame you for all our recent misfortunes. You are no traitor, the witch made you appear so. Now I shall make it known you sought only to do your duty.
- Paul Now I seek to be left alone.
- King But we still need your help ó desperately.
- Paul Why should I feel obliged to offer my help? I am done with adventure. I love Julia and nothing else matters. As soon as I leave this dungeon I shall go straight to her and ask her to be my bride.
- Sir But that's why your help is needed. Virago has captured the Princess.
- Paul The witch? *(Rises)*
- King Virago holds her as hostage, and only you know where she might be discovered.
- Paul Virago's lair in the Valley of Desolation. There I shall go. The day of reckoning is near. The witch holds no terrors for me.

King *(To soldiers)* Saddle my best horse. Captain Paul leaves immediately. *(Soldiers exit)* I feel very humble. Good luck, my boy.
(All exit to stirring music) (54)

(Fade to blackout. Begin ghostly music. Bring up subdued lights.) (55)
Humpty and Bobby back on from opposite sides of stage and bump into each other – both startled. Cut music)

Bobby Hello, Kids. *(Whispered to audience. Then in normal voice to Humpty)*
What are you doing here?

Humpty Looking for Captain Paul. I came to apologise for all the trouble I've caused.
Anyway, what are you doing here?

Bobby Looking for you.

Humpty Where's my mother?

Bobby She's looking for both of us.

Dolly *(Entering)* And she's found you. Why are you two always somewhere else?

Bobby We're not somewhere else, we're here.

Dolly Yes, but you weren't here a minute since.

Humpty No, we were somewhere else.

Dolly Don't start that all over again. *(Ghostly moaning sound is heard)*

Bobby I don't like the sound of that.

Dolly I bet this place is haunted.

Humpty I want to go.

Dolly You should have gone before you came out. *(Ghost noise again)*

Bobby That sound will give me a nightmare.

Dolly Last night I had a nightmare. I dreamt that Morrison's merged with M.F.I.

Bobby What happened?

Dolly I bought a chicken and the leg fell off.

Humpty Do you think there are any ghosts?

Dolly I've not seen a ghost.

Bobby And I've not seen a ghost. *(To audience)* Have you seen a ghost?

- Audience No. (*If someone shouts "yes" – ad lib "Not watching the same pantomime as the rest of us"*)
- Dolly Well if a ghost appears perhaps the boys and girls will shout and let us know.
- Bobby They can shout özimö.
- Dolly Why do they want to shout özimö?
- Bobby Because then we'll know it's ìim. (*pronounced "it zim"*) If we sing it will keep the ghost away.
- Dolly Your singing would keep anything away.
- Humpty Let's sing ó ölt's all gone quiet over hereö (*They all start to sing this repeated phrase to the tune of "She'll be comin' round the mountain"*)

(Ghost routine:

1. *Ghost crosses stage and back again and off. They continue singing 'till ghost is off. Audience will have shouted. Then to audience "Did you say something? What? A ghost. Where? We'll go and have a look" - They do so. Ghost has gone. – "There's nothing there. We'll sing again"*
2. *Repeat business.*
3. *Repeat business. But this time ghost stands next to Humpty, taps him on shoulder – Humpty sees him, screams and is chased off by ghost. Once ghost has gone others stop singing – to audience – "Did you say something? A ghost. Where? Where's Humpty, etc. We'd better sing again."*
4. *Repeat business. This time Bobby is chased off.*
5. *Repeat business. This time ghost taps Dolly, she turns to face him and ghost screams and Dolly chases ghost off.*

In this version, the idea is that every time he enters the ghost gets taller. First time it is a child from the Kiddie chorus – then a bigger child – then a small adult – then a larger adult – then larger adult with a false head on a pole and a very long costume. Business can if necessary be extended – head and shoulders are fixed to pole and actor in costume makes ghost taller each time by raising pole. In order to give impression of it being one ghost that is getting taller, each ghost should have identical costumes and always enter and exit from the same side)

Last exit played off to ghost music reaching crescendo) (56)

FADE TO BLACKOUT

STRIKE ANDY DUNGEON CLOTH / SCENERY / PROPS

Scene 12

Full set

Inside The Witches Lair

(The scene is the interior of a cave. Blackness and greenness pervade. There is a cauldron burning. Cut out of cave mouth looking outside upstage on high rostrum, with night sky visible through but not too dark so that entrances and exits are silhouetted. There is a sloping ramp, up and down which witches may run and leap from.

Open on this scene as music starts. (57)

Opening number. Dance of the witches – routine starts with Virago and other witches (dancers) faces suddenly visible in cauldron's light. Seek effects at times from blackness of witches costumes and hats merging with background and faces and hands suddenly appearing. Black tights would help. Much leaping and running and 'flying' Dancers stay on at end of number.)

Virago *Bring the girl through into the main cavern. (Two witches go off left or right and return with the struggling Julia and throw her down at Virago's feet. To cover entrance Virago stirs cauldron and cackles. Other witches fawn upon her)*

Loosen her chains. There is no need for them in my rocky lair. Feel free to venture forth my girl. Step outside (indicating cave mouth upstage) and find yourself falling to the ground three hundred feet below. You cannot leave, and no one can enter. The rock face is sheer ó no-one can make the climb. How convenient to be a witch and fly.

(Reprise last few bars of opening number for 'flying' exit of witches through cave mouth with Virago last off) (58)

Julia *(Collapsing sobbing by cauldron) Oh, I'm so unhappy. I shall go mad if I'm held in this gloomy cave much longer. I hate that hideous monster Virago. How I wish Paul was here. I'm frightened ó frightened (breaks down sobbing again. Incidental music starts.)* (59)

Paul *(Off stage) Julia (Echo) Julia (Echo) Julia (Echo) (Music stops Julia draws herself upright, listening)*

Paul *(Off stage) Julia (Echo) (Sound is nearer)*

- Julia *(Tearful with relief)* Paul. *(She dashes up to the cave mouth. Looks “down” and draws back in fear)* Paul ó I canø look. *(Turns face into cave)* Paul. Hold on. Donø fall now. *(Drum roll covers this. Paul’s hand and head appear – he appears to slip back but hauls himself up again and Julia finally helps him to his feet in the cave mouth)*
- Julia Paul.
- Paul Darling.
- Julia Oh, Paul.
- Paul There my dear. Itø all right now. Lucky I wasnø seen when Virago flew from the cave. I must get you away from here before she returns.
- (Enter Virago leaping entrance suddenly appearing in cave mouth. Begin incidental music to end of fight)* (60)
- Virago Too late. Nothing is hidden from Virago.
- Paul Step aside witch. Somehow I intend to leave this cave and take Julia with me.
- Virago Never ó while the blood flows green in my veins.
- Paul Aside, Virago. *(Paul pushes or pulls Virago to one side, and steers Julia towards cave mouth, turning his back on Virago - Virago pulls out dagger and lunges at Paul.)*
- Julia Look out, Paul. *(Paul spins round in time and grasps Virago’s wrist holding the dagger. A fight ensues during which Paul is almost at Virago’s mercy but escapes. At one point Virago attempts to use Julia as shield. Finally Virago forces Paul into cave mouth, Virago lunges at Paul who manages to step aside. Virago staggers forward upstage off balance into cave mouth and her forearm hits side of cave opening, forcing dagger into her own stomach, falls backwards off balance through cave mouth upstage to complete her death. Paul and Julia move to each other.)*
- Julia How dreadful. But youøre safe my darling.
- Paul Julia.
- Fairy *(Entering right)* Once again Captain Paul, you have shown bravery beyond (61) measure. By your actions today you have rid the world of an evil menace. Your reward shall be the happiness you two will share. My duty is to safeguard your journey home. Climb with me ó upwards ó the secret path to Snowland may not be visible to mortals, but with my aid you shall reach the snowy peaks. From there your way home is clear. Come!
- (Build triumphant incidental music to climax as the three prepare to exit right. Short reprise Paul and Julia duet to finish scene)* (62)

FADE TO BLACKOUT

CLOSE TABS

Scene 13

Tabs

Outside the Pickled Egg

- Bobby *(Play-on Bobby as lights go up)* Hello, kids. (63)
- Audience Hello, Bobby.
- Bobby I've just had a smashing time. I dropped a tray with six cups and saucers on. My mam says next time I do it she'll give me a present ó she's going to give me -what for? Oo heck, here she comes. She might still be in a bad mood, so when she comes on just give her a round of applause. *(Enter Dolly in outrageous outfit. Bobby gets audience to applaud)*
- Dolly Oh, thank you. Do you like my new outfit? Bought it in the sale for a ridiculous figure.
- Bobby We can see that. Have you seen today's paper? It's the Royal News. *(Gives her circular shaped newspaper).*
- Dolly Royal News. What's it this shape for?
- Bobby It's the Court Circular.
- Dolly What have you got to do with it?
- Bobby I'm the editor. I knit the paper together.
- Dolly Well, they couldn't have picked a bigger nit. What's the weather forecast say?
- Bobby Thick snow is still coming down.
- Dolly Have you ever heard of it snowing up?
- Bobby -Course I have. It snows up in Scotland.
- Dolly What's the big news?
- Bobby Virago's been killed.
- Dolly Thank goodness for that. How did it happen?
- Bobby She stepped backwards off her own front doorstep and found that someone had taken the ground away.
- Dolly They take some watching do these *(local authority)* Met workmen.
- Bobby And she fell to the ground, two thousand feet below.
- Dolly Was she hurt?
- Bobby Was she? Of course she was. She was decapitated.

- Dolly De ó what it ó tated?
- Bobby Decapitated. Her head was knocked clean off her body. –Course it soon dawned on her that something funny had happened.
- Dolly How was that?
- Bobby She heard her head singing ðI ain’t got nobody.
- Dolly Which reminds me, I’ve got a really nice song for us to sing.
- Bobby I’ll tell you what, this lot have been such a good audience tonight, especially the kids, I think we should let them sing as well.
- Dolly What a good idea. Off we go.
- (Chorus song – “How does a hen know the size of an egg-cup?” or “Hey Little Hen”, or “Chick, chick, chick, chick, chicken, lay another egg for me”. (64)
Usual business – divide audience with one side singing against the other)*
- (Gag if needed)*
- Dolly They’re a good lot of singers tonight. If they sing any louder they’ll drown the band.
- Bobby Well, it’s time somebody drowned them.

FADE TO BLACKOUT

Scene 14

Full set

The Royal Wedding*(Open tabs as Music 65 starts ó Finale walkdown)*

(65)

(Tag lines spoken when all bows have been taken)

Fairy Weøve told our story of Humptyø's fall.

Paul Of Julia fair ó

Julia - and brave Captain Paul.

Dolly Humptyø's forgiven, heø's a good boy at last

Bobby Heø's not done the washing up ó

Humpty - Oh flipping heck ó and blast.

FINALE REPRISE

FINAL BOWS

HOUSE CURTAIN CLOSES

PLAY-OUT MUSIC

(66)

Appendix A

DESCRIPTION OF CHARACTERS

IMMORTALS

The Snow Fairy	Typical panto fairy but more than usually involved in plot. If a dancer, could take part in ballet
Virago	A scary baddy who can be played by man or woman. Must be able to work the audience for reaction

MORTALS

King Eggwhite	Benevolent character comic at the heart of the plot. Works with comedy team
Princess Julia	Principal girl with pop singing and dancing. Royal but smitten with Captain Paul, a commoner
Captain Paul	Principal boy, pop singer and dancer. A leader of men and an adventurer
Humpty Dumpty	To be played by a talented youngster of short stature capable of musical numbers. Cheeky and mischievous nature
Sir Bertram	A pompous underling used as a communicator by the King
Dolly Dazzler	Traditional panto dame. Down to earth. Works with leading comic and Humpty
Bobby Dazzler	Leading personality comic

Important Note: Pop singer means not necessarily a straight singer but certainly someone with an ability to put over a number

Appendix B

“HUMPTY DUMPTY”

Production Notes (Scene by scene in addition to those in script)

- Prologue** The Page requires confidence to open the show and a good clear voice. Perhaps could be understudy or alternate to Humpty
- Scene 1** Bobby’s egg trays or boxes are anchored and corded together on a flexible vertical upright. The two egg containers he walks on with are handed to him in the wings as he leaves bike there.
- Working business with audience Bobby encourages neighbours to physically nudge each other. “Go on nudge ‘em. Now nudge ‘em back”
- Guards as King’s Men physically drill on orders.
- At end of storm during blackout, substitute egg in two halves is set on stage at the foot of the wall.
- As ensemble enters, Humpty has found his way downstage leaning against proscenium arch.
- King’s Men enter at the double.
- Dolly slaps Bobby’s face (SFX (rimshot))
- Scene 3** “Little Bit of Heaven” business. Each time sack catches victim (but not when it misses) SFX (rimshot).
- Scene 5** Page 35:
- Bobby caught under chin SFX (rimshot).
- Bobby spits rice out as teeth SFX (cymbal tinkles)
- Bobby throws roll over Dolly’s head SFX (siren whistle)
- As Dolly tries to free herself SFX (drum rolls)
- The section of Dolly’s apron which is cut off is fastened with Velcro only and can be quietly torn off as scissors are flourished.
- Bobby brings sweeping brush down in front of Dolly’s face SFX (cowbell)
- Bobby jumps down SFX (cymbal crash and bass drum)
- Dolly crowns Bobby with wallpaper SFX (cowbell)
- Page 36:

As paper rolls along table SFX (swanee whistle each time)

Dolly covers Bobby's face with paste SFX (cowbell)

Dolly bangs bust on table SFX (rimshot)

Dolly puts hand into paste bucket "Now then" SFX (coconut block)

Dolly smears paste on Bobby's stomach SFX (cowbell and wire brushes on side drum)

Bobby swings bucket SFX (siren whistle)

Each time Dolly flicks paste at Bobby SFX (coconut block)

When Dolly makes long run SFX (swanee whistle followed by rimshot)

Bobby sticks small piece of paper on walls SFX (rimshot)

Bobby sticks roll of paper over Dolly and feels the bumps which require SFX (assorted)

Dolly's funny walk SFX (coconut blocks)

Test bowler for squirting by making small hole first and then enlarging as necessary. Bowler must be snug fitting on Bobby's head.

During finishing music SFX (rimshot) for each item stuffed down Bobby's trousers which must be voluminous enough.

Confine slosh to upstage of tabs and mop up during Scene 6 taking extra care to do it quietly as Scene 6 has quiet dialogue

Scene 7 Crown is prominently displayed in polythene cube to resemble block of ice. As end of ballet form up sunbeams in front of this and hold crown aloft for handing to Paul.

Scene 8 Comedy band routine. Bobby enters banging big drum until checked by Dolly. He keeps it facing one way until "No" is revealed later.

Bobby tries to lift kilt SFX (wire brushes on cymbal)

When Bobby leaves drum upstage this can be held by stage crew through curtain leg or upstage of cloth.

As Bobby exits he beats his drum and other musicians play their instruments in unison with him.

Flash is downstage from chest and at safe distance.

Virago's cackle offstage would be better with amplification.

Scene 9 Flash well downstage for safety. Humpty enters under cover of smoke.

Scene 10 Each time Bobby's line refers to throwing parcel he physically throws it across the stage.

Set Virago's flash as near throne as safe. Virago emerges from throne and stands in the resultant smoke.

Scene 11 Sound of key and opening dungeon can usefully be amplified.

Gaoler, King and Sir Bertram and soldier escorts emerge from the shadows.

Scene 12 Practical red light of fire if possible to depict fire under cauldron.

Flying is suggested by broomsticks held aloft as witches leap. Occasional strobe lighting if possible.

Echo effect over amplification assists Paul's calls of 'Julia'.

Paul must appear to have climbed up into cave mouth inch by inch. He finally flops exhausted into the cave.

Paul rises for lines with Julia and the move downstage away from cave mouth.

Virago's death fall from cave mouth needs mattress offstage up centre to break the fall.